

THIS new Art Association, organized June, 1854, is designed to encourage and popularize the Fine Arts, and disseminate wholesome Literature throughout the country.

A Gallery of Art has been permanently founded, and will contain annually a choice and valuable collection of Paintings, Statuary, &c., which are to be allotted to members at the annual distribution of each year. The best Literature of the day will be issued to Subscribers, consisting of the various Monthly Magazines.

The increasing interest felt in the advancement of the Fine Arts warrants the belief that this Association will, with the powerful aid of Literature, become at once *universally popular*, as it not only cultivates and encourages the Fine Arts, but disseminates sterling Literature throughout the land, thereby adapting itself to the present wants and tastes of the American people, enabling both rich and poor to make their homes pleasant and attractive, by the aid of Sculpture, Paintings, and the best reading matter which the wide range of American and Foreign Literature affords.

The Managers have determined that all which energy and industry can do, combined with judicious and liberal expenditure, shall be done, in order to extend the usefulness of the Association, and to augment its power in advancing the true interest of Art in the United States.

THE ADVANTAGES SECURED BY SUBSCRIBING TO THIS ASSOCIATION, ARE,

1st. All persons get the *Full Value of their Subscription at the start*, in the shape of sterling Magazine Literature.

2d. Each Member is contributing towards purchasing choice Works of Art which are to be distributed among themselves, and are at the same time encouraging the Artists of the country, disbursing thousands of dollars through its agency.

Those who understand the Plan and Objects of this Association, cannot fail to see that the Institution is *not a lottery* in any usual, legal, or moral sense. We associate for the promotion of the Fine Arts on an entirely original plan. There is no game of chance; each Member receives a *full equivalent* in current literature, the net profit on which creates a fund with which choice Works of Art are purchased and distributed annually.

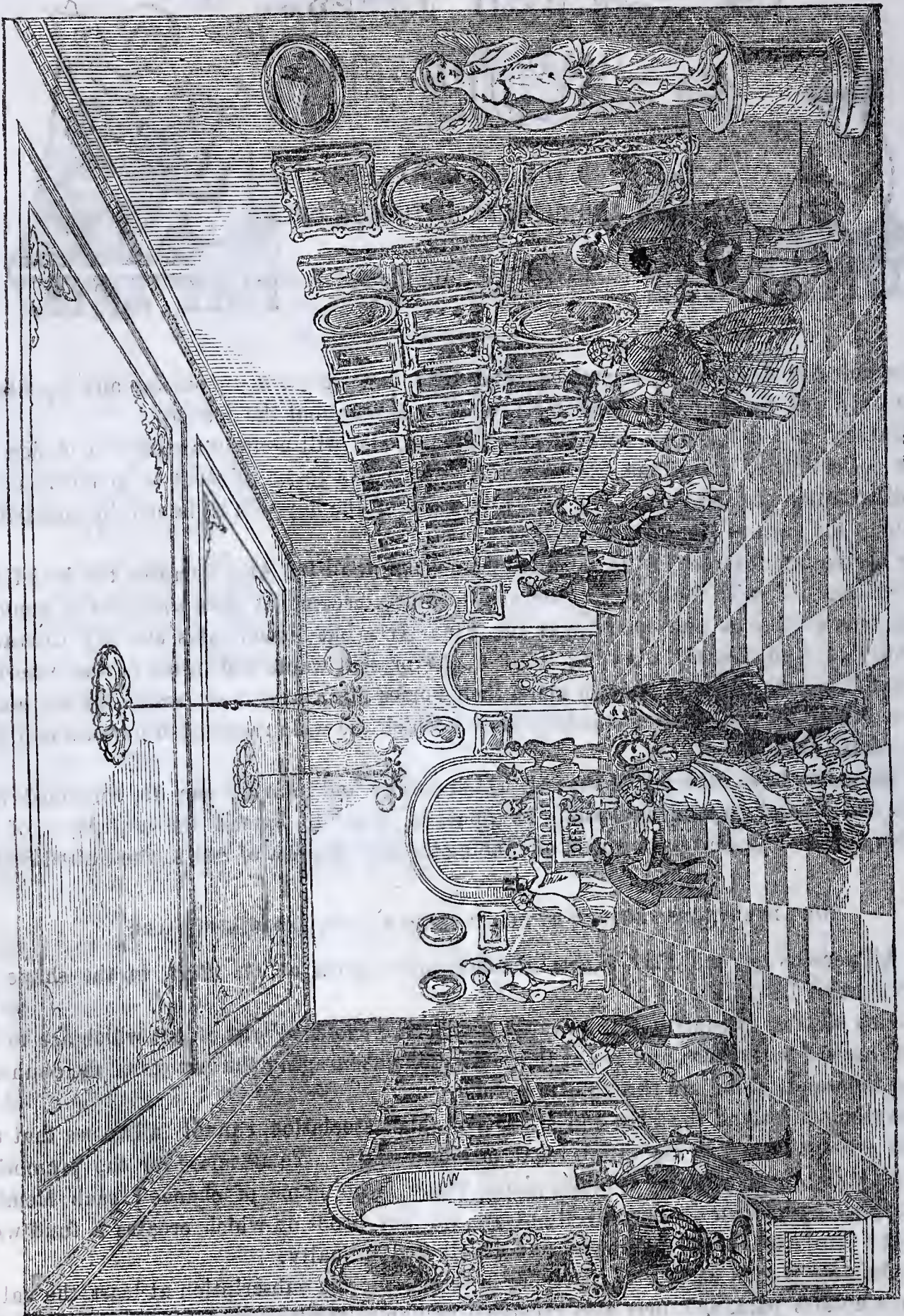
Each Member is thus certain of receiving in return for his subscription at least the value of the three dollars paid, and may also receive a valuable Painting or other Work of Art of great value.

The net proceeds derived from the Sale of Memberships, are devoted to the purchase of Works of Art for the ensuing year.

Those who purchase Magazines at Book Stores will at once see the advantage derived by becoming a Member of this Association, as they receive their Magazine and Ticket in the Distribution at the same price they now pay for the Magazine alone.

SEE 5TH PAGE FOR TERMS, &c.

THE CLOSING OF THE SUBSCRIPTION BOOKS and the Distribution will take place on the 31st day of January next, without fail! presenting a rare opportunity for all to renew their subscription through this Association. The subscription can commence with any month in 1855 or 1856, and continue one year.



Interior View of the East Room, Cosmopolitan Gallery.

It will be remembered that the world-renowned POWERS' GREEK SLAVE and several hundred valuable bronze Statues, Paintings, &c., were distributed among the members of this Association at its first annual distribution in January last, '55.

The Gallery of Art is located at Sandusky (the Western office of the Association), where superb Granite Buildings have been erected for it, and in whose spacious saloons the splendid collection of Statuary and Paintings are exhibited.



THE PROSPECTUS

FOR SECOND YEAR.

Cosmopolitan Art Association.

1855-6.

The Committee of Management take pleasure in announcing that arrangements for the Second Annual Collection of Works of Art has been made on the most extensive scale. Works of AMERICAN ART, and the encouragement of AMERICAN genius, have not been overlooked. Commissions have been issued to many distinguished American Artists, and a special agent has visited the great Art Repositories of Europe to make careful selections of choice Paintings, Bronze and Marble Statuary, &c., &c. Among which is the far-famed and wonderful piece of sculpture,

THE GENOA CRUCIFIX,

which originally cost TEN THOUSAND DOLLARS! together with the great National Works, by Hiram Powers, of

Washington, the Father of His Country, and Franklin, the Philosopher,

executed in marble, at Florence, Italy; also, Bronze Statues and Statuettes, from Berlin, and Bas Reliefs from Paris, together with a choice collection of American and foreign Paintings by the best Artists.

The whole forming a large and valuable collection of Works of Art, all of which are to be distributed or allotted to subscribers, at the Second Annual Distribution, which takes place on the evening of the 31st of January next, 1856.

TERMS OF SUBSCRIPTION.

The payment of *Three Dollars* constitutes any person a member of this Association, and entitles him to either one of the following Monthly Magazines, for one year, and to a ticket in the distribution of the Statuary and Paintings described in the Catalogue. The Magazines consist of

PUTNAM'S MONTHLY,	HARPER'S MAGAZINE,
KNICKERBOCKER MAGAZINE,	GODEY'S LADY'S BOOK,
DICKENS' HOUSEHOLD WORDS,	GRAHAM'S MAGAZINE,
BLACKWOOD MAGAZINE.	

LITTLELL'S LIVING AGE-(*Weekly*), one year, and two tickets for \$6.

No person is restricted to a single share. Those taking five memberships are entitled to any five of the Magazines, one year, and to *six tickets* in the distribution.

Persons, in remitting funds for membership, will please give their Post-Office address, *in full*, stating the month they wish the magazine to commence; and register the letter at the Post-Office, to prevent loss; on the receipt of which, a certificate of membership, together with the Magazine desired, will be forwarded to any part of the country.

(See description of Magazines in back part.)

For membership, address,

C. L. DERBY, ACTUARY, C. A. A.

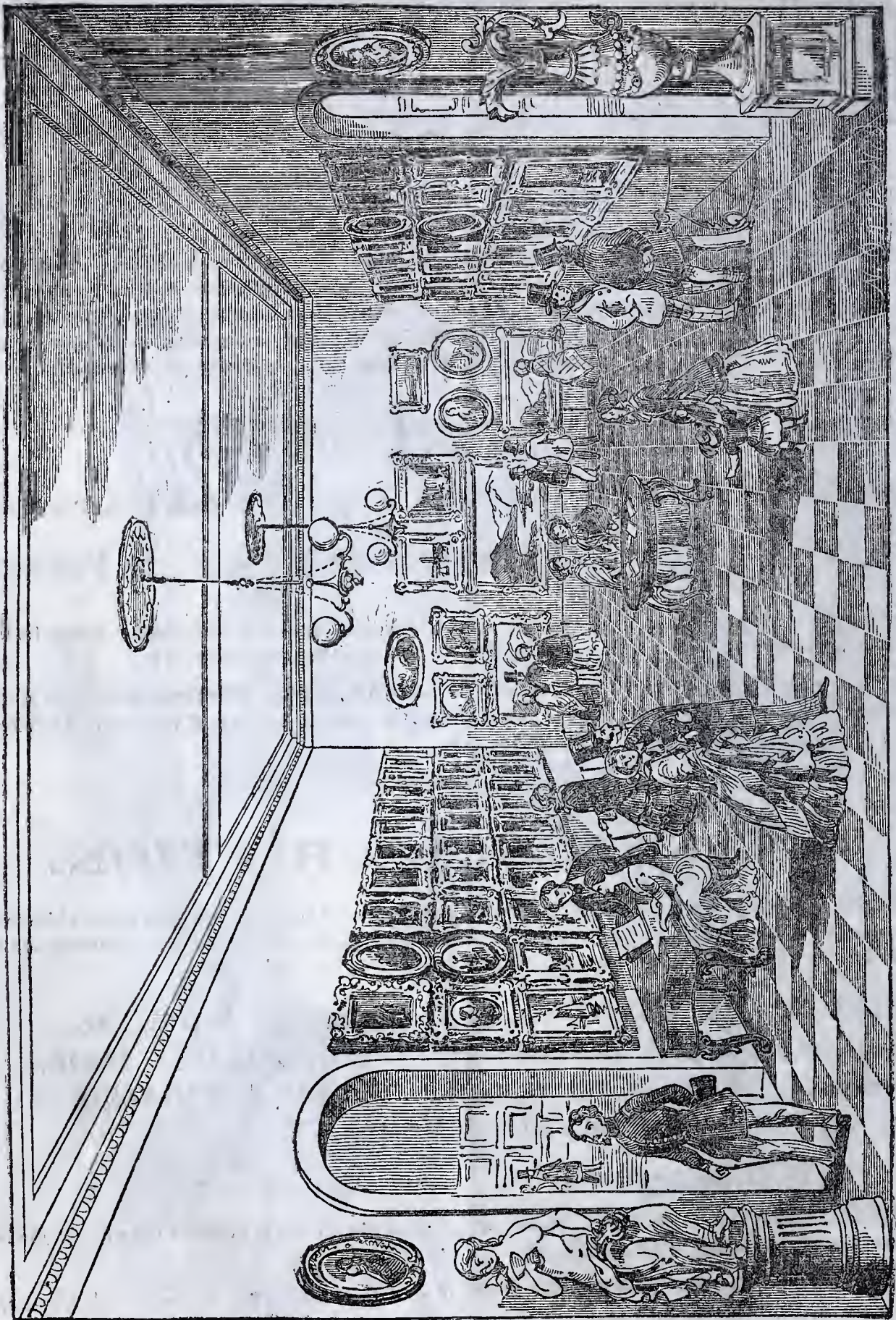
At EASTERN OFFICE, 343 Broadway, New York; or, WESTERN OFFICE, 166 Water street, Sandusky, O.

From Gov. Myron H. Clark, of New York.

"In reply to yours of 12th inst., I desire to say that I feel highly honored with the appointment as honorary member of the Cosmopolitan Art Association, and very cordially accept the same.

Very respectfully, &c.,

"MYRON H. CLARK."



Interior View of the Central Room, Cosmopolitan Gallery.

New Feature! To Magazine Readers!!

Just complaint has been made because magazines are published with uncut leaves. The time lost in opening them singly is enormous when considered in the aggregate, and in order to save the readers this provoking trouble in future, those who subscribe through the "*Cosmopolitan*" will receive their magazine neatly trimmed.



DESCRIPTIVE CATALOGUE

OF THE VALUABLE

OIL PAINTINGS,

STATUARY, BAS RELIEFS, BRONZES, &C.,

TO BE DISTRIBUTED OR ALLOTTED TO THE SUBSCRIBERS OF THE

COSMOPOLITAN ART ASSOCIATION,

FOR SECOND YEAR, ON THE 31st OF JANUARY NEXT, 1856.

No. 1.—The Genoa Crucifix (See page 10),	By Pesenti.
2.—The Bust of Washington (See page 12),	Powers.
3.—The Bust of Franklin (See page 14),	Powers.
4.—The Amazon, in bronze, after Kiss (See page 16),	Miroy.
5.—Sleeping Innocence, marble (See page 18),	Duncan.
6.—Little Samuel, statue, in bronze,	Bertram.
7.—Asking Alms, statue, in bronze,	Miroy,
8.—Innocence: Girl and Lamb, statue, in bronze,	Bertram,
9.—Bacchus, statue, in bronze,	Bertram.
10.—Group of Justice, in bronze,	Donizetti.
11.—Group of Peace and Abundance, in bronze,	Marci.
12.—Neptune, in bronze,	Marci.
13.—Wood Nymph, bronze statuette,	Donizetti.
14.—Spanish Dancing Girl, bronze statuette,	Marci.
15.—The Gleaner, bronze statuette,	Marci.
16.—The Boy and Dog, bronze statuette,	Marci.
17.—The Fruit Girl, bronze statuette,	Donizetti.
18.—The Water Nymph, bronze statuette,	Donizetti.
19.—Dancing Girl, Castinets, bronze statuette;	—
20.—Agriculture, Emblematical Figure, bronze statuette,	—
22.—The Shepherd Boy, bronze statuette,	—
23.—Commerce, Emblematical, bronze statuette,	—
24.—Louis XIV., Equestrian, statuette, in bronze,	—
25.—Cupid: The Archer, statuette, in bronze,	—
26.—Consort of Louis XIV., Equestrian, statuette in bronze,	—
27.—Statuette of Cupid, in bronze,	—

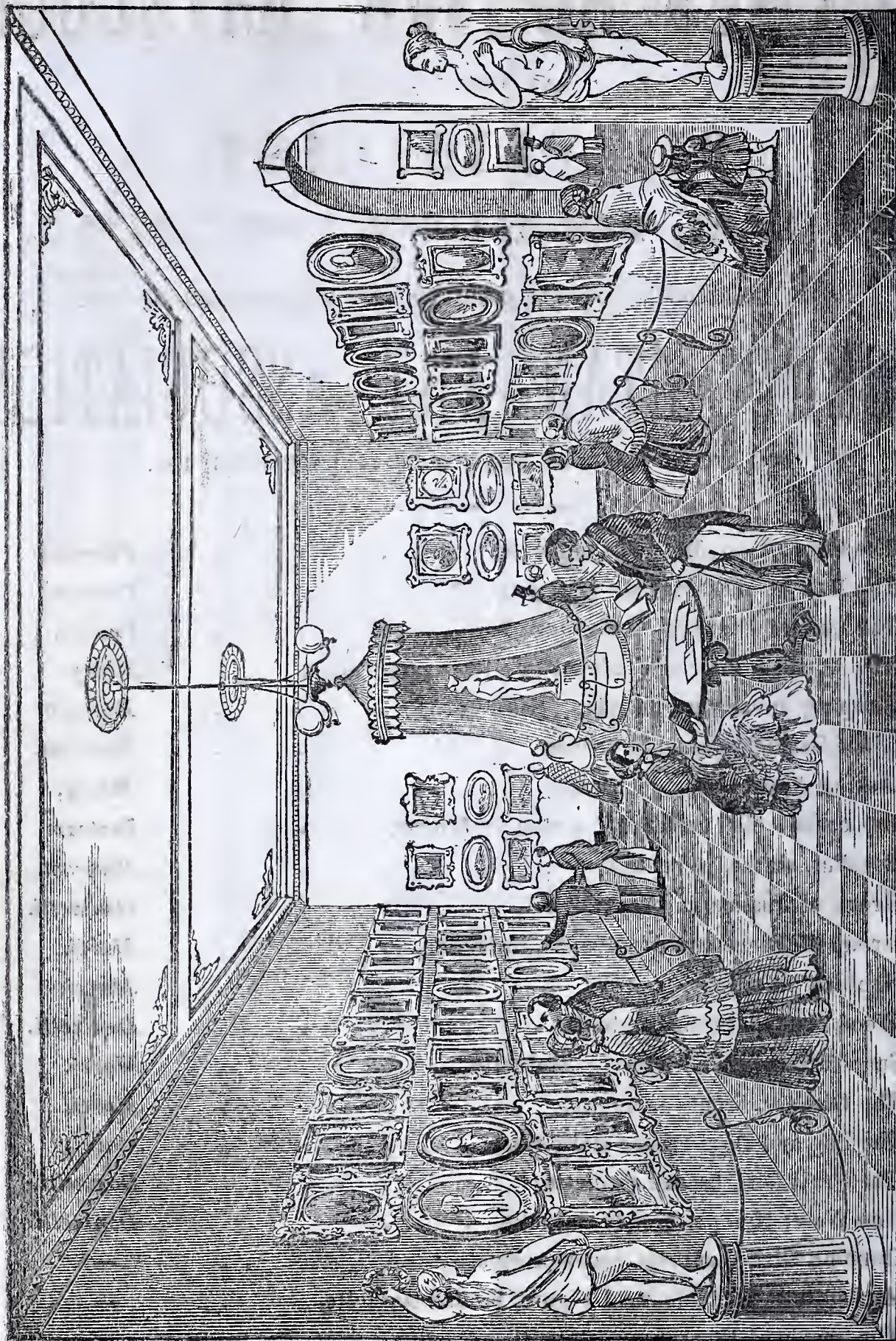
(See engravings of above for descriptions.)

From Gov. William T. Minor, of Connecticut.

"You will have the goodness to convey to the Committee my assurances, that I am much gratified with my membership in the Cosmopolitan Art Association, established for the support and encouragement of the Fine Arts in America.

"I remain, &c., your ob't servant;

"WM. T. MINOR."



Interior View of the West Room, Cosmopolitan Gallery.

Extracts from Complimentary Letters.

"Wishing the new effort in behalf of Art, abundant success,

"I am very truly yours,

"WILLIAM H. SEWARD."

"With best wishes for the success of so liberal an institution, and the prosperity of the West, I am respectfully yours,

"L. H. SIGOURNEY."

"Hoping that the laudable objects of the Association may meet success,

"I remain truly yours,

"HARRIET BEECHER STOWE."

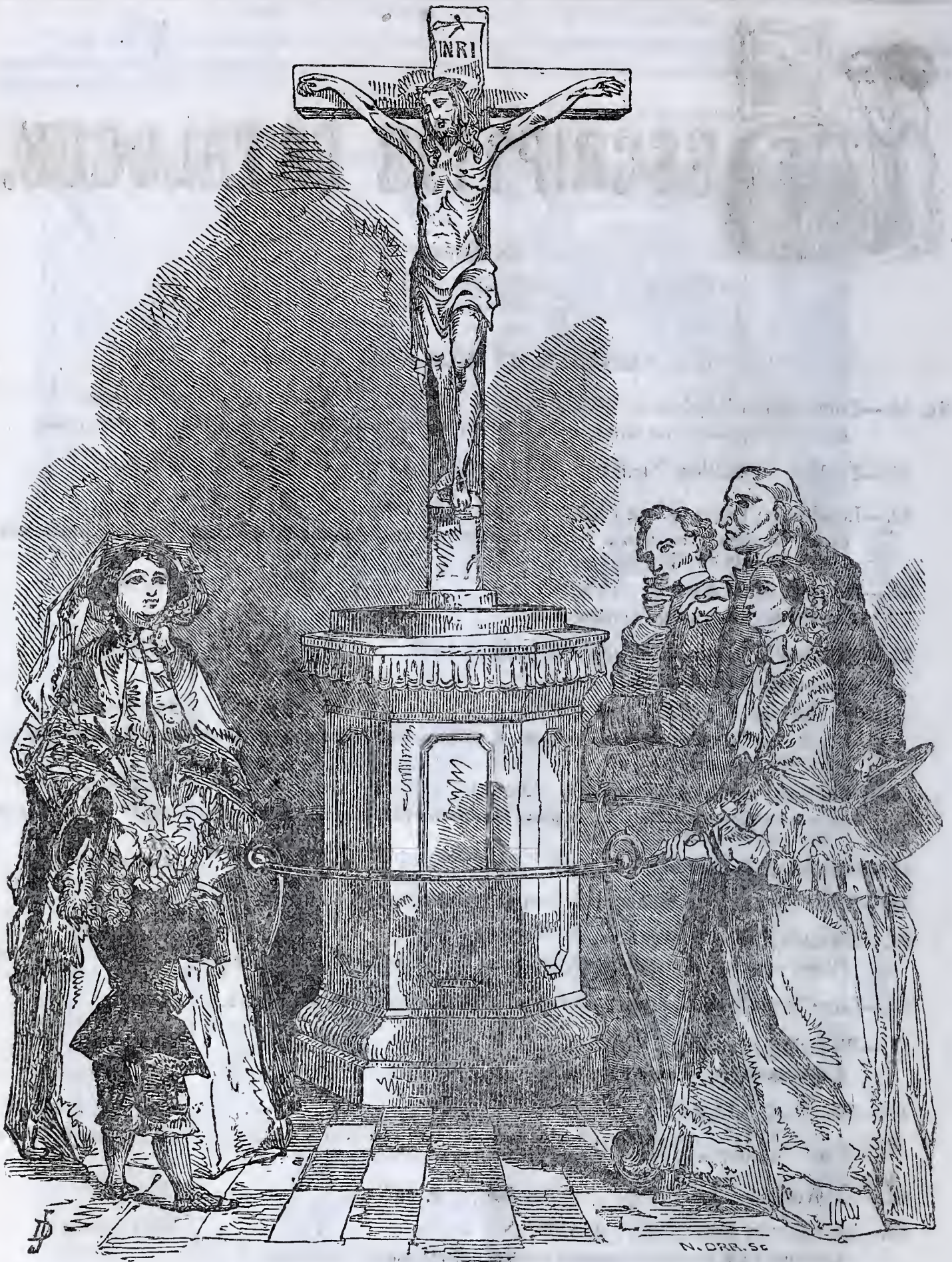


DESCRIPTIVE CATALOGUE.

Continued.

OIL PAINTINGS IN RICH GILT FRAMES.

- No. 50.—Composition Landscape, after Sonntag, 22×30. *Foreman.*
A rocky foreground with thickly-wooded hills in the distance, a placid sheet of water at their base.
- 51.—Park of Versailles, Paris (oval), 18×22. *Vannier.*
- 52.—Landscape Composition (cabinet-size), 15×20. *Harting.*
In the foreground are seen a party of hunters. Green fields and farm-houses fill up the centre, with mountains in the distance.
- 53.—Retreat from Moscow, 19×24. *Foreman.*
Truthfully represents the horrors of war.
- 54.—Landscape Composition (cabinet-size), 10×14. *Harting.*
A small but pleasing picture.
- 55.—The Bay of New York, 29×36. *Le Grand.*
A lively marine view, with pilot-boat, No. 8, under a stiff breeze, and a Collins steamship departing for Europe.
- 56.—Niagara Falls, American side, 29×36. *Le Grand.*
An impressive view of Niagara, in which is seen the little steamer "Maid of the Mist" at the foot of the great cataract.
- 57.—Sunrise with Hunters, 14×20. *Foreman.*
- 58.—River Scene, near Harlem, at Sunset (cabinet size), 9×12. *Harting.*
- 59.—Niagara Falls, General View, 29×36. *Le Grand.*
Pleasure-parties, the winding stair-case, and the "Maid of the Mist" is seen.
- 60.—Lake Scene, remembrance of Leander Hale (cabinet size) 9×12. *Harting.*
- 61.—Watering the Cows, 10×14. *Foreman.*
A small landscape after Frankenstein.
- 62.—The Ford, 15×22. *Duncanson.*
A brook is flowing through a pleasant valley, crossed by a rustic foot-bridge, on which are figures, a flock of sheep, and an old mill are seen in the distance.
- 63.—An American Landscape (cabinet-size), 9×12. *Harting.*
- 64.—East River, New York, 26×36. *Le Grand.*
A marine view, in which are seen vessels of different nations moored at the docks.
- 65.—The Brigand Chief, 10×14. *Foreman.*
A small full-length portrait of an Italian bandit.
- 66.—Composition Landscape, 9×12. *Foreman.*
A well-executed cabinet piece.
- 67.—Marine View (Cabinet size), 9×12. *Harting.*
- 68.—Table Rock, Niagara Falls, 29×36. *Le Grand.*
A very bold and impressive picture of this famous rock.
- 69.—Dignity and Impudence, 22×27. *Foreman.*
Represents two dogs at their kennel-window—Dignity, a noble hound, and Impudence, a little terrier.
- 70.—Winter Scene, near Rotterdam, Holland (cabinet size), 9×12 *Harting.*

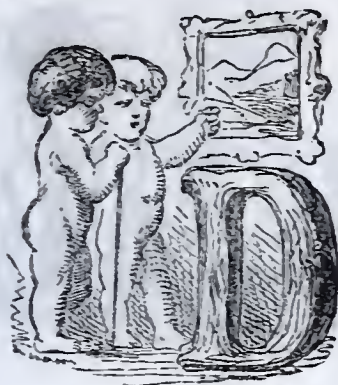


THE GENOA CRUCIFIX.

This exquisite Statue is the work of an untutored monk, FRA CARLO ANTONIO PESENTI, of the Convent of St. Nicholas, Genoa, who, acting under the powerful influence of a natural genius for Art, heightened by religious enthusiasm, believed himself inspired, and bound, as a labor of penance and devotion, to carve from an immense block of ivory, which had long been an object of curiosity and wonder in Genoa, an image of his Saviour on the Cross.

"This waking dream, which he regarded as a heavenly visitation, he has realized, after four years of labor in his solitary cell, secluded from the world, and almost so from the other inmates of the convent, frequently devoting twenty or thirty hours continuously to labor and prayer, without sleep or food.

"This figure was purchased from the monk, by the American Consul at Genoa; was carried to Florence, and there visited, criticised, and admired by Mr. Powers, and the most celebrated artists and amateurs of that city. It has been seen by thousands in this country; and while in London was visited by many of the first artists and anatomists, who have unanimously pronounced it a master-piece, combining the highest perfections of anatomical accuracy, manly beauty and divine expression.



DESCRIPTIVE CATALOGUE,

Continued.

- No. 71.—“Old Uncle Ned,” 26×31. *Beard.*
A fine Characteristic Portrait of the celebrated Colored Gentleman, who “*had no wool on the top of his head,*” &c., and the hero of one of the most popular melodies of the day.
- 72.—Catskill Mountains, 18×26. *Le Grand.,*
As seen from the Hudson River.
- 73.—Winter Scene No. 1, 25×30. *Forman.*
A frozen stream, on the banks of which stands a rustic mill and Church, with a village and mountain in the distance.
- 74.—Marine View. A Calm (cabinet size), 9×12. *Harting.*
- 75.—Composition Landscape, 22×27. *Sonntag.*
In the middle distance is seen a small stream and water-fall, with huge rocks in the foreground, and lofty wooded hills in the distance.
- 76.—Sweet Sixteen (oval), 20×24. *Soule.*
A fancy bust portrait of a young girl, life size.
- 77.—View on the Owasco Lake, near Auburn, N. Y., 20×28. *Clough.*
- 78.—Walfhegen, Holland (cabinet size), 9×12. *Harting.*
- 79.—Bombardment of Odessa, 18×26. *Le Grand.*
A scene in the war with Russia.
- 80.—AURORA: After Guido, 34×62. *Chalteny.*
In this beautiful painting is seen the Car of Apollo, preceded by Aurora. The female figures accompanying the car represent the days of the week. The flowers which Aurora is scattering with profusion recall the expression of the Poets, when speaking of her rosy figure.
Love, with a torch in his hand, represents the Morning Star, still shining at the very moment when the Sun is about to appear on the horizon. Apollo, the God of Light, shows himself, in all his splendor, seated in the car, and seems to check the impetuosity of his horses that dispel the shades which cover the earth.
The figures of the days, holding each other by the hands, imply their continual succession.
- 81.—Hackensack at Sunset, from recollection (cabinet size), 9×12. *Harting.*
- 82.—Fruit and Flowers, 26×34. *Unknown.*
An old painting of some merit.
- 83.—English Rustic Landscape, 18×24. *Le Grand.*
A stream and water-fall, with figures in the distance.
- 84.—The wooded Bank, composition, 20×28. *Clough.*
- 85.—A Blustering Winter’s Day, with ruins (cabinet size), 9×12. *Harting.*
- 86.—View of Narrows, near New York, 20×26. *Le Grand.*
- 87.—East View of Mount Orange, Rock Hill, N. J., 40×60. *Sommers.*
A magnificent landscape, representing huge moss-covered rocks, at the base of which two hunters and their dogs are seen reclining, with water, &c. In the distance is seen a farmer, with market-wagon.
The bright rays of the sun clothes the distant hills in all the brilliant colors of an autumn season.
- 88.—Scene in Germany (cabinet size), 9×12. *Harting.*
- 89.—Coast of Normandy, 18×24. *Le Grand.*
A rugged, rocky coast, with vessels waiting for the tide; figures in the foreground.
- 90.—View of the Hudson River, near Newburgh, 33×48. *Wendall.*
Farm-houses and out-buildings on the left, with figures in the foreground. A pretty, rural picture.



GEORGE WASHINGTON.—*The Father of his Country.*

This great national work was executed by Hiram Powers, the great American Sculptor, at Florence, Italy, from a single block of Serravezza marble. It is after Houdon's model, larger than life size, and is universally conceded the most faithful likeness of Washington extant.

THE COSMOPOLITAN ART ASSOCIATION.

WHAT IS SAID OF IT.



With Power's great national works at the head, and all the other fine things to follow, what a flood of Art this Institution will spread over the land.—*Louisville Courier.*

We venture to say that no similar or equally useful project for the distribution of the products of Literature and Art was ever devised in this country.—*John G. Saxe.*

I am much pleased with the plan and wish the new effort in behalf of Art abundant success.—*William H. Seward.*

I trust the Association will be eminently successful. Its very liberal inducements commend it strongly to the patronage of the public.—*Bayard Taylor.*

I hope that the laudable objects of the Association may meet with much success.—*Mrs. Harriet Beecher Stowe.*
There is no danger of losing by this Institution; it is no chance affair; you get the full worth of your money, and have the satisfaction of aiding the Fine Arts.—*Louisville Courier.*



DESCRIPTIVE CATALOGUE,

Continued.

- No. 91.—The Crucifixion (oval, bas-relief), 12×16. *Chaidin.*
This beautiful work of art is executed in composition ivory, and contains hundreds of figures witnessing the terrible spectacle.
- 92.—Autumnal Scene, 25×30. *Andrews.*
A stream of water in the woods, with fishermen, &c.
- 93.—Straubach Mountain, Switzerland, 34×42. *Ponchon.*
A cascade is dashing from the lofty rocks, at the base of which are several hamlets, with peasants and mountain-peaks in the distance.
- 94.—View on the Speedwell River, N.J., 33×48. *Wendall.*
A fine painting, with a pretty water-fall surrounded by rocks in the foreground. In the middle distance, is seen a farm-house, with cattle, &c. The trees are clothed in autumn foliage.
- 95.—City on the Mosel, 14×22. *Le Grand.*
- 96.—The Holy Family (oval pannel), 29×29. *Freeman.*
- 97.—Rebecca Gleaning (bas-relief, oval), 10×10. *Jardin.*
Executed in composition ivory.
- 98.—View on the Hudson River near Peekskill, 33×48. *Wendall.*
- 99.—Rockaway Beach (cabinet size), 10×14. *Le Grand.*
A stranded emigrant-vessel after a storm.
- 100.—Landscape Composition, No. 2, 12×17. *Sonntag.*
A wild scene. Lofty wooded rocks with water-fall, and a party of hunters in the foreground.
- 101.—Old Flint Lock and his Friend, 25×30. *Flagg.*
The old man is telling how he used to kill the ducks with his old gun forty years ago. A large old-fashioned fire-place, with dog and game, &c.
- 102.—West View of Mount Orange, Rockhill, N.J., 40×60. *Sommers.*
This large piece, representing huge moss-covered rocks and large forest-trees, contrasts strongly with the bright distant-hills in the background. In the foreground is seen a wild rocky glen, with water flowing through it, in which two boys are fishing. On the right, a solitary horseman (supposed to be James) is seen approaching.
- 103.—Scene in Nova Scotia, 10×14. *Le Grand.*
An Indian camp in the valley.
- 104.—Mount Orange Creek, Essex County, N.J., 33×48. *Wendall.*
The stream flows through the foreground, beyond which rises a mountain covered with foliage, a rustic bridge and farm-house stands on the right, with figures, &c.
- 105.—The Owasco Outlet, 20×28. *Clough.*
A scene near Auburn, N.Y.
- 106.—The Virgin of the Lake (bas-relief), 10×10. *Jardine.*
Executed in composition ivory.
- 107.—Navy Island, Canada. 10×14. *Le Grand.*
Towing the rafts.
- 108.—View on the Passaic River. 29×36. *Hammond.*
A beautiful valley, through which flows the river, with cattle in the middle distance, and figures in the foreground.
- 109.—Forget-me-Not.
A portrait of a beautiful young lady, attired in rich watered satin, seated beneath a tree. In her right she holds a sprig of the forget-me-not flower, the language of which and the miniature suspended from her neck tells the story of an absent lover.



BENJAMIN FRANKLIN, THE PHILOSOPHER.

This beautiful Bust was executed by the great American Sculptor, Hiram Powers, from the finest statuary marble, after Houdon's model, and is one of the most faithful likenesses extant.

From Gov. Pollock, of Pennsylvania.

"Be pleased to present to your Committee my thanks for the honorary membership in the 'COSMOPOLITAN ART ASSOCIATION;' and accept the assurance of my great regard.

"Yours, very truly,

JAS. POLLOCK."

From Gov. Ligon, of Maryland.

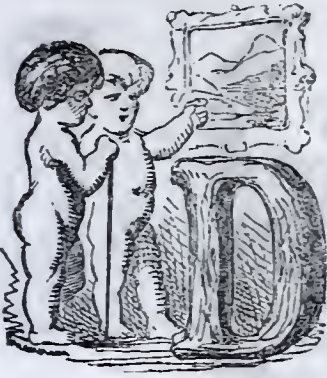
"In accepting a membership in the Cosmopolitan Art Association, I beg to assure your Committee, that I feel a sincere interest in the noble cause of the advancement of Art and Literature.

"Very respectfully, your obedient servant,

T. W. LIGON."

From the Chicago Daily Times.

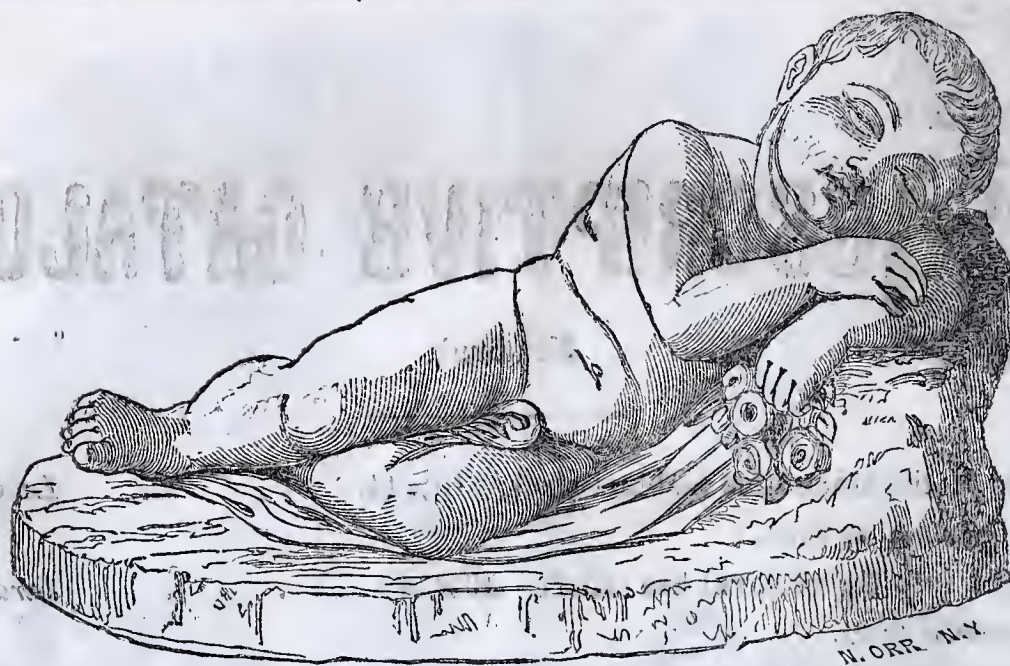
"COSMOPOLITAN ART ASSOCIATION.—The object of this Society is to promote the cause of Literature and Art, by providing for the distribution of the finest works of art, and the better class of periodical literature, among the people. Every subscriber of \$3 receives either of the \$3 magazines that he may select, for one year, thus getting in that way the full worth of his money. In addition to this, he also receives a ticket entitling him to a chance in the annual distribution of paintings and statuary."



DESCRIPTIVE CATALOGUE,

Continued.

- No. 110.—Lake of the Mountains (cabinet size), 10×14. *Le Grand.*
 With rafts floating down.
- 111.—Flight into Egypt (oval bas relief), 10×10, *Jardin.*
 Composition Ivory.
- 112.—Brock's Monument (cabinet size), 9×11. *Le Grand.*
- 113.—Young America, or Military Education, 36×40. —
 This charming picture represents a boy instructing his dog in military exercises; a mimic gun in his left hand, and wooden sword is thrust, boy-like, through his pants for a sheath. The intelligent dog is shouldering arms.
- 114.—Scene on the Hudson, 29×36. *Hammond.*
 Two farmers are seen conversing in the foreground. The highlands in the distance, with the river flowing at their base. Farm-houses and cattle in the valley below.
- 115.—Coast of France, 9×11. *Le Grand.*
 The wrecker's spoils. Cabinet size.
- 116.—The Neighbors (cabinet size), 9×11. *Le Grand.*
- 117.—Rock Hill, New Jersey, 33×48. *Wendall.*
 A pleasing rural landscape, with lofty moss-covered rocks at the left. In the brook flowing at its base, a stork is seen perched upon a rock, with men fishing, &c. Cattle fill up the middle distance, and on the right, a farm-house among the trees.
- 118.—Fruit and Basket, 25×30. *Francis.*
 Luscious peaches, pears, and grapes are displayed to view by the upsetting of the basket. A capital picture.
- 119.—View of Quebec, Canada (cabinet size), 9×11. *Le Grand.*
- 120.—A Belle of the 16th Century, 37×46. *Nahl.*
 This very valuable painting represents a beautiful young lady at a casement window, attired in costly and magnificent robes of velvet and furs, with jewelled head-dress, &c. On her right hand is perched her pet bird; before her are oranges, grapes, &c., and a beautiful fan with leopard skin. Observe the pearl inlaid work in this picture.
- 121.—Fall of Ottawa River, sunset (cabinet size), 9×11. *Le Grand.*
- 122.—The Old Still (composition), 20×28. *Clough.*
- 123.—Scene near Meredith, N. H., 29×36. *Hammond.*
 Water and rocks, with men fishing from the foreground, while beyond are seen farm-buildings and cattle grazing.
- 124.—View near Wilkesbarre, Penn., 26×36. *Hammond.*
 A lively landscape. In the foreground are seen boys fishing. A farmer with his scythe, beautiful meadows, cattle, farm-houses, and a small lake beyond.
- 125.—The Timber Slide (cabinet size), 9×11. *Le Grand.*
 A raft of timber coming down the rapids.
- 126.—Forest Scene, 32×40. *Sommers.*
 An Indian crouched upon a rock, preparing to shoot the deer seen in the distance. Huge moss-covered rocks rise abruptly on the right.



SLEEPING INNOCENCE.

Executed in Marble, and representing a nude little Infant, sleeping.



EDITORIAL NOTICES.

From Colonel Fuller, of the New York Mirror.

"THE NEW COSMOPOLITAN ART ASSOCIATION.—One of the most promising enterprises for the general diffusion of Fine Art and Literary works of which we have knowledge, is the newly-established 'Cosmopolitan Art Association.' In the province of Art, it takes the place of the late Western Art Union, of Cincinnati, adding thereto a much wider range

of art-works. But the principle on which patronage is solicited and subscriptions are based is entirely new, and far more attractive and satisfactory than any other that has been devised, in this country at least. It is one that divests the enterprise of the lottery feature so objectionable in the defunct Art Union of this city, and, bringing Art and Literature in happy unison, gives to the subscriber the full worth of his money in the most popular current literature of the day, presenting him, at the same time, a free ticket in the annual distribution of a splendid collection of works of art.

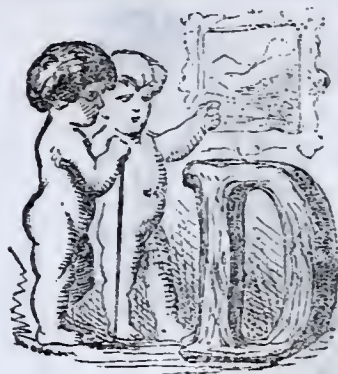
"Throughout the country there are hundreds of thousands of persons who purchase or subscribe for the leading home and foreign magazines, at book stores and news depots, all of whom, by joining this new Association, will not only receive their literature for the same money as before, but will be, in addition, equal and free participants in a rare art-work distribution, *receiving the art-chances for nothing.*

"Such an enterprise as this cannot fail to command the approval and patronage of the public. It has a basis as firm and pure as its objects are beneficial and noble. There is no reason why it should not become national, in its claims upon both artists and people. Its location is good. A splendid granite structure, fit to be an art temple, has been erected by the Association. Originated and conducted by intelligent, reliable parties, the new Association is entitled to every confidence.

"For the sake of Art and Literature, and for their own sakes, we earnestly hope our readers and the public will manifest an immediate interest in this great Art project."

From the Waverley Magazine.

"The Cosmopolitan Art Association are making preparations for a large and valuable collection of Statuary and Paintings, to be distributed among the subscribers at the second annual distribution. Among them we notice the far-famed Genoa Crucifix, carved from a single block of Ivory, the original cost of which was \$10,000; also busts of Washington, Franklin, and Webster, executed by Hiram Powers, together with paintings from the studios of the first European and American Artists. The number of subscribers to this Institution for the encouragement of Art and Letters will probably double the coming season; and the works dispersed by them to the ends of the land, will doubtless exert a salutary influence upon the forming tastes of our countrymen."



DESCRIPTIVE CATALOGUE,

Continued.

- No. 127.—Fruit, Wine, and Oysters, 17×21. *Bernard.*
A cabinet still-life piece.
- 128.—The Fisherman's Hut (Cabinet size). 9×11. *Le Grand.*
- 129.—Winter Scene in Holland, 25×30. *Danniels.*
- 130.—Falls on the Speedwell River, 27×34. *Sommers.*
The water dashing over the rocks forms the foreground. In the distance are mountains covered with foliage, on which the morning mist is still seen.
- 131.—Sunrise (oval pannel), 25×30. *Wilkes.*
- 132.—View near Venice, Italy (cabinet size), 9×11. *Le Grand.*
- 133.—Charity (pendant statuette), 5×15. *Chaidin.*
Executed in composition ivory. Represents a female surrounded by orphan children, cherubs, &c.
- 134.—Lake Zurick, Switzerland, 40×52 *Krummer.*
Trees, rocks, and a party of gipseys fill up the foreground; while in the middle distance is a placid sheet of water; beyond which are lofty hills and mountains.
- 135.—Portrait of Daniel Webster, 30×34. *Chandler.*
A portrait of the great statesman, true to life.
- 136.—Scene in Switzerland, 9×11. *Le Grand.*
The hermit's cot and the shrine (cabinet size).
- 137.—The Love Letter, 30×36. *Lathins.*
A full-length portrait of a young lady in white drapery. The letter in her left hand she is about to deposit in a cleft of the tree at her right, where it is clandestinely obtained by her lover.
- 138.—View of Connecticut River, 29×36. *Hammond.*
On the right is a dwelling and figures, cattle are grazing, and a small stream flows through the valley while in the distance is seen the Connecticut.
- 139.—The Baptism (oval bas-relief), 12×16. *Chaidin.*
A fine work of art, executed in composition ivory, and represents the Baptism of the Saviour.
- 140.—View from Mount Ida, near Troy, 25×30. *Danniels.*
- 141.—Winter Scene (cabinet size), 9×11. *Le Grand.*
- 142.—Daphne and Chloe (oval bas-relief), 10×10. *Chaidin.*
In composition ivory.
- 143.—View on the Hudson River, near Cold Spring, 26×36. *Hammond.*
A bold and rugged rock rises on the left, with a party of hunters, and the river in the middle distance.
- 144.—Carrying the Cross (oval bas-relief), 19×10. *Jardin.*
Executed in composition ivory.
- 145.—Switzerland Scenery, 25×30. *Bernard.*



THE AMAZON.

This famous group, by Kiss, of Berlin, is reduced in size from the original in the Crystal Palace. An Amazon, on horseback, attacked by a Tiger, who has already fastened his fangs and claws deep in the neck of the struggling horse, while the rider, throwing herself back out of her ordinary seat, poises her spear to transfix the monster with a single and decisive blow.

From Gov. K. S. Bingham, of Michigan.

"Please present my thanks to the Committee for the honor conferred, and assure them that I take pleasure in accepting a membership in the Association.

"Very respectfully, &c.,

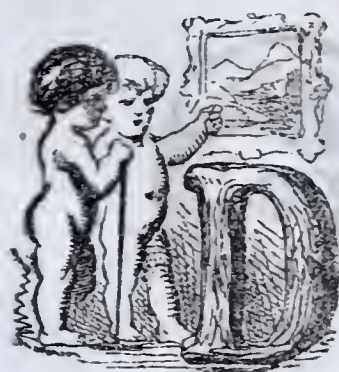
"K. S. BINGHAM."

From Bayard Taylor.

"I trust the Association will be eminently successful. The very liberal inducements commend it strongly to the patronage of the public."

From the pen of Mrs. E. Oakes Smith.

"Having recently learned something of the character and objects of the great Western enterprise, called the 'Cosmopolitan Art Association,' which is beginning to attract so much public attention, I wish to say a word in its behalf. I hitherto confounded it with Gift Concerts and Bijou Lotteries, all of which being but a modification of the demoralizing system of gambling, I was not disposed in any way to countenance. I was mistaken in this, and so I doubt not are many, who, if better acquainted with the merits of the case, would gladly join the Association. I am satisfied the Board of Managers, and the Actuary, C. L. Derby, Esq., are men incapable of lending themselves to any species of fraud, and their position in the community is a guarantee to the public, that all is in good faith. Further, I look upon the enterprise as a public benefaction, in distributing through the country works of the higher Literary and Artistic kind, and thus helping on a higher culture amongst the people, for the terms are such that no one can lose, but essentially gain by a membership."



DESCRIPTIVE CATALOGUE,

Continued.

- No. 146.—Castle Garden, New York (oval), 9×11. *Le Grand.*
A marine cabinet piece.
- 147.—Faust. Marguerette and Child, 6×6. *Jardin.*
Bas relief. Group, in Composition Ivory.
- 148.—View on the Passaic River, in the distance, 25×30. *Daniels,*
149.—Meeker's Farm, Mount Orange, N. J., 25×30. *Bingham.*
A snug farm-house, with figures, &c.
- 150.—Iron Rolling Mills, near Pittsburgh, Pa., 25×30. *Barnard.*
151.—Sunset Among the Hills (oval), 9×11. *Le Grand.*
152.—View on the Hackensack River (oval), 25×30. *Sommers.*
153.—Charity, No. 2 (bas relief); Group in Composition Ivory, 5×8. *Jardin.*
154.—Scene on the Hackensack River, N. J., 25×30. *Daniels.*
155.—Rebecca and Eleazer (oval bas relief), 10×10. *Jardin.*
Composition Ivory.
- 156.—Missouri Scene: Morning, 26×36. *Beigle.*
A wild swamp, with ducks, &c., &c.
- 157.—Landscape in 1750 (oval, cabinet size), 9×11. *Le Grand.*
158.—The Gipsy Madonna, after Correggio, 17×21. *Beigle.*
A fine old painting.
- 159.—Bronx River, Westchester Co., N. Y., 25×30. *Daniels.*
A fisherman is wading the stream in the foreground, beyond which are seen cattle, and the river flowing in the distance.
- 160.—Condit's Farm, Mount Orange, N. J., 26×30. *Sommers.*
161.—"Hope:" A Bust Portrait of a Female (oval), 25×30. *Carvalho.*
162.—Fishermen on the Beach, 7×11. *Le Grand.*
Marine View. Two fishing smacks, cabinet size.
- 163.—Daphne and Chloe (oval, bas relief), in Comp. Ivory, 10×10. *Jardin.*
164.—View in Rhode Island, 25×30. *Daniels.*
A neat farm-house, surrounded by foliage, with a person fishing in the foreground.
- 165.—The Flight into Egypt (bas relief), 10×10. *Jardin.*
Executed in Composition Ivory.
- 166.—View on the Hudson River, 25×30. *Bingham.*
167.—Winter Scene in Holland, 25×30. *Tennier.*
Frozen stream, with skaters, oval.
- 168.—Landscape, Composition, *Bernard.*
169.—Sunset, 20×26. *Harting.*
A warm, rich picture, with sheep, cows, and figures. A roadway and water forming the foreground, while in the valley beyond, the reflection of the setting sun clothes the river and mountains with a mantle of gold.
- 170.—English Landscape (oval-panel), 24×24. *Hastings.*
171.—The Saviour Blessing Little Children, 6×10. *Jardin.*
Group, in Composition Ivory.



ASKING ALMS.

A Bronze Statue, representing a Beggar boy supplicating alms. Fine expression of countenance, &c. Executed at Paris by Miroy.



YOUNG SAMUEL.

Bronze Metal Statue of young Samuel in attitude of prayer. Executed by Miroy, of Paris.

From Gov. Joseph A. Wright, of Indiana.

"I most heartily approve of the objects of the Association, and will contribute my mite to aid in the work. We live in an age of association, and great good is to be the result of associations like the Cosmopolitan."

"Accept assurances of yours, &c.,

"JOSEPH A. WRIGHT."

From the Louisville Daily Courier.

"A well-established Art Union, annually sends over the land hundreds of works of art, and their refining influence cannot be estimated."

From the Water cure Journal.

"The Cosmopolitan Art Association seems to prove highly successful, as it is beneficial. The plan on which it is founded is an excellent one, and we have no doubt but that it will be honorably and fully carried out."



BRONZE STATUETTE OF NEPTUNE.

Emblematic. The God of the Sea, holding a sceptre in his left hand, with water and the hulk of a vessel. Executed in Paris.

DESCRIPTIVE CATALOGUE.—(Continued.)

No. 172.—View of Fort Bella, 18×25.	Flagg.
173.—Landscape Composition, 25×30. Study of rocks and mountains.	Wilkes.
174.—View of Speedwell River, near Morristown, 34×48.	Sommers.
175.—Faust, Margaretta, and Child (cabinet oval), 6×6. Group in composition ivory.	Jardin.
176.—The Highlands, Hudson River, 25×30.	Hartwick.
177.—The Holy Family (bas-relief), 5×8. Group in composition ivory.	Jardin.
179.—View near Buffalo. N.Y., 18×24. Indians in the foreground, Lake Erie in the middle distance, and the city of Buffalo beyond.	Meeker
180.—Faith, Hope, and Charity, 6×10. Group in composition ivory.	Jardin.
181.—Sunset among the Mountains (oval), 25×30.	Bernard.
182.—Winter Scene—Skating, &c., 15×20.	Harting.
183.—Alpine Scenery, 25×30.	Poussett.
184.—View on the Delaware River, 34×48. A bit of still water, a rude bridge, and large tree, compose the foreground.	Sommers.
185.—Faust and Margaretta (bas-relief), 6×6. Small group in composition ivory.	Jardin.
186.—Landscape Composition, 25×30.	Tenniers.
187.—Scene in the District of Columbia, 34×48.	Sommers.
188.—View on Lake George. Morning (oval), 25×30.	Poussett.
189.—Sketch from Nature (cabinet size), 8×10.	Meeker.
190.—Sunset after a Storm, 22×30.	Meeker.



BACCHUS.

A Bronze Statue in sitting posture, crowned with a wreath of grapes and leaves and holding in his right hand a bunch of grapes; drapery, &c.; exceedingly well executed by Bertram, of Paris.



INNOCENCE.

A Statue executed in Bronze, represents a Girl holding a pet Lamb. By Bertram, of Paris.

From the New Brighton Record.

THE COSMOPOLITAN ART ASSOCIATION.



"This new Art Association was organized in June, 1854, having for its object the promotion and general diffusion of Literature and the Fine Arts. The peculiar advantages to be derived by patronizing this Association, consists not only in the *certainly* of obtaining the worth of your money in choice literature, and the chance of drawing a magnificent and costly painting or other work of Art, but also in the fact that your money is contributed towards the encouragement of native artistic talent, as thousands of dollars are annually disbursed through its agency in the purchase of meritorious works of Art, which are distributed by lot among the members themselves. By arrangements with the publishers of the best literary periodicals of the country, the managers are enabled to furnish every member with a magazine which would cost, if ordered from the publisher, the amount of his membership, but which they obtain at reduced rates, the net profits on which enables them to purchase these works of Art. The above exhibit of the plans and workings of this society will show that it is not a lottery in any commonly understood sense of the word, for each member actually obtains the worth of his money; but that it is an original and feasible method of fostering and promoting a taste for the Fine Arts, as well as of supporting and encouraging the cultivation of artistic talent."



JUSTICE

A Bronze Statuette, represents a female emblematical of Justice, resting on a sword, with the tablet, and scales at her feet.

DESCRIPTIVE CATALOGUE.—(Continued.)

- | | |
|---|-----------|
| No. 191.—The Queen's Visit, 21×25. | Veranu. |
| 192.—New England Winter Scene, 25×30. | — |
| 193.—The Williams' Farm, N. J., 34×48. | Sommers. |
| In the foreground is a bit of still-water, with cattle drinking; beyond which are fine meadows and farm-houses. | |
| 194.—Scene on the Alleghany, 25×30. | Poussett. |
| A rude saw-mill, and rapid stream. Mountain-peaks in the distance. | |
| 195.—A fire scene in New York, 27×34. | Blauvelt. |
| A poor young widow and her children have been burned out of house and home. Seated on a chest, with household furniture, she seems in deep trouble. A hydrant with hose attached, and firemen are seen in the distance. | |
| 196.—Scene on the Dix River, Ky., 22×27. | Meeker. |
| A wild, retired spot, with water-fowl and foliage. | |
| 197.—Sabbath Afternoon, 18×25. | Flagg. |
| Cattle piece, and old man under a tree. | |
| 198.—Scene on the Juniata. Pa. (oval), 25×30. | Poussett. |
| 199.—The Graves of Daniel Boon and his Wife, 25×30. | Meeker. |
| At the Frankfort Cemetery, on the Kentucky River. The two graves form the foreground and are overshadowed by several noble trees. | |
| 200.—View on the Kaatskill Mountains, 34×48. | Sommers. |
| A roadside, with water and foliage. The River is seen in the middle distance, with hills and mountains beyond. | |
| 201.—Scene on Lake George (oval), 25×30. | Poussett. |
| 202.—St. Claude, Zura. France, 24×34. | — |
| 203.—Waiting for the Tide, 40×53. | — |
| Scene on the river. | |
| 204.—Scene near Naples, 16×21. | Flagg. |
| 205.—View of Chambéry, Savoy, 24×34. | — |



THE BOY AND DOG.

A fine Bronze Statuette of a Boy seated on rocks, chiding his Dog.



THE GLEANER.

Statuette in Bronze, of a female figure, with drapery, a sheaf of wheat, &c.

Criticisms of the London Newspapers on the Genoa Crucifix.

From The Tablet, April 29.

"We earnestly entreat our readers to see this work for themselves. No language can do justice to it, when the circumstances of its production are remembered. It is the most perfect embodiment of the sublime ideal. The contemplation of this image at once destroys the power of criticism; the religious feeling overcomes the feeling for Art, and its innate expression, its internal power over the heart is the best testimony to its almost miraculous origin."

Ladies' Newspaper, April 1.

"No sculpture in ivory which we have ever yet seen, combines so many excellences as this.

"The time which the sculptor has selected for the representation is at that moment, when, after the Saviour uttered the words 'It is finished,' He bowed his head and gave up the ghost. There is combined—what appears so difficult to unite—the effect of human pain and weariness upon the muscles of the countenance, and, at the same time, an air of calm and holy triumph in the no longer living features. The last expiring thought, the play of which lingers on the face, is that of the great victory which has been achieved—Death conquered—God reconciled—Man forgiven!"

From the Globe.

"His (the monk's) unaided and untaught hands have converted a beam of ivory into one of the most perfect images of Christ that we ever saw. The face and figure are alike beautiful—and it is most marvellous how this poor monk can have conceived and executed a statue that both in conception and execution appears to take its stand among the finest works of any time or country."

From the Critic, April 1.

"We have time merely to allude to the enchanting ivory statue of the Genoa Crucifix. It has already been much visited by the artist-students of London, and our readers generally should not miss so gratifying and instructive a sight."

From the State Gazette, April 28.

"There is no question as to a master hand having been employed in this exquisitely finished piece of handiwork. Truth; refinement, beauty—of these a halo seems to bathe it: and they who love to see those qualities exhibited in the completest way of which they are susceptible in art, would do well to repair to an exhibition where they may be seen in such perfection as it is not often given to us to witness and enjoy."

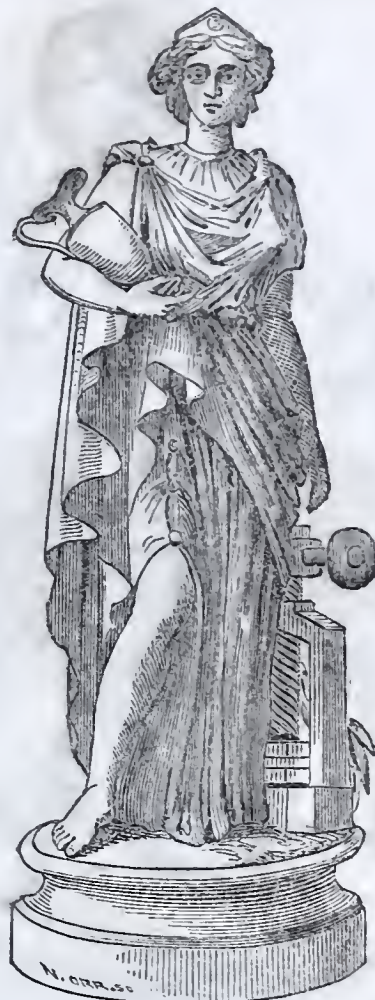
From the New York Evening Mirror.

"In the hands of so efficient an Actuary as Mr. C. L. Derby, this Association promises to be a munificent patron of Genius and a wide distributor of works of Art. Every person who becomes a member gets the full value of his money—in one of the popular periodicals of the day—and stands a chance of drawing a work of Art worth from five to ten thousand dollars."



AGRICULTURE.

Represents a female figure reclining on a plough surrounded with wheat-sheaves, fruits, &c. Executed in bronze by Bertram, Paris.

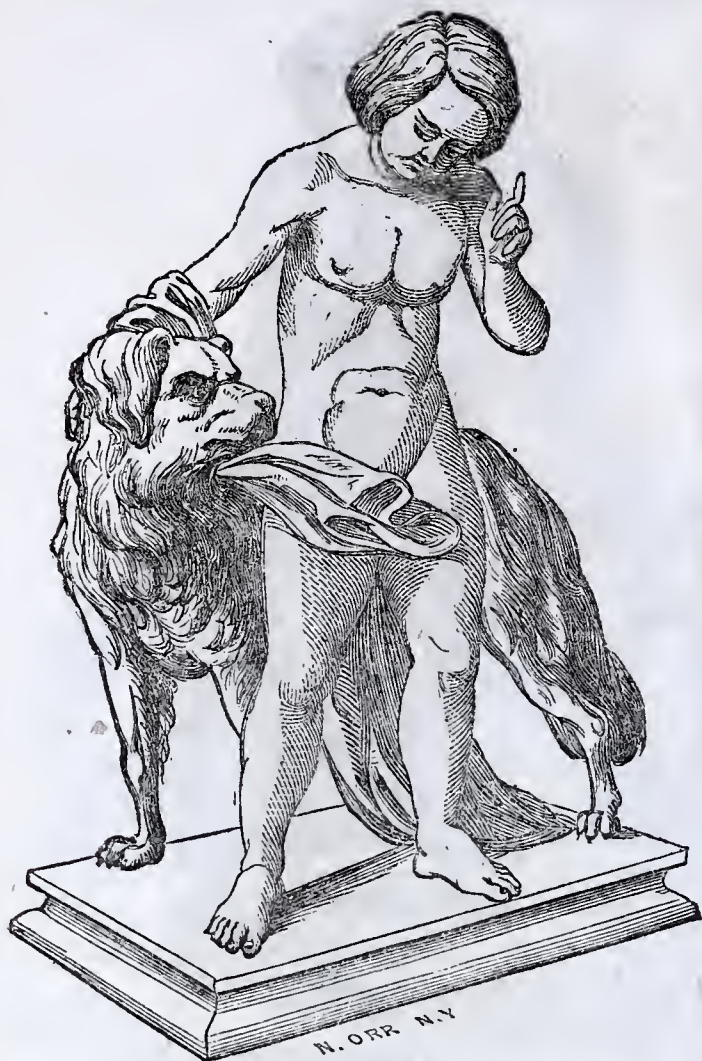


COMMERCE.

A statuette in bronze, represents a female figure in rich drapery, with pitcher and press, emblematic of Commerce. Executed by Bertram, Paris.

DESCRIPTIVE CATALOGUE.—(Continued.)

- No. 206.—Landscape. Composition, after *Sonntag*, 30×48. *Foreman*.
This production, though rich in variety, is true to nature. In the foreground, at the left, is one of those lofty hills seen in mountainous regions, at the base of which, overlooking a lovely lake, is a party of hunters, preparing their evening meal.
- 207.—View near Saratoga, 34×48. *Sommers*.
A country road on the right foreground, with a horseman approaching. Still water and farms on the left.
- 208.—Hudson River Scenery, 34×48. *Sommers*.
A roadway, foliage, &c. In the distance is the highlands, and river dotted with sails.
- 209.—A Landscape. Study of Foliage, Waters, &c., 25×30. *Bingham*.
- 210.—Composition, 30×40. *Chantry*.
Study of water, rocks, and foliage.
- 211.—Scene in France, 22×30. *Chaney*.
- 213.—View on the Bronx River, 34×48. *Sommers*.
A rapid stream of water, with rocks, on one of which are seen persons fishing, and cattle grazing on the hills in the distance.
- 214.—Composition Landscape (oval), 25×30. *Poussett*.
- 215.—Charity (oval. composition ivory), 12×15. —
A female with little children.
- 216.—The Guard-room, 13×18. *Chaidin*.
Soldiers playing dice on a drum-head.
- 217.—The Guardian Angel (composition ivory), 12×15. —
- 218.—Peace and Plenty (a family picture), 25×30. *Willis*.
Five horses are feasting on newly-cut grass; doves in the foreground.
- 219.—The Home in the Wilderness, 36×48. *Lanman*.
A rude cabin, beside which runs a rapid stream; on the banks of which is a raft and canoe with a person fishing. Rocks and pine-covered hills in the distance.



THE FAITHFUL FRIEND.
A Bronze Statuette.



THE FRUIT GIRL.

A Bronze Statuette of a female figure in drapery, displaying fruits, &c.



EDITORIAL NOTICES.

From the Philadelphia Saturday Courier.

COSMOPOLITAN ART ASSOCIATION.

SECOND YEAR.

"We take pleasure in inviting the attention of every reader of the *Courier*, every patron of Literature and lover of Art, to the announcement, in another column, of the second year's operations of the COSMOPOLITAN ART ASSOCIATION. It should be particularly noted, in reference to this Association, that there is no money demanded, no investment asked for a chance of prizes, but simply the publishers' prices required for any magazine or publication desired by the subscriber, the Association obtaining said works at wholesale prices; the balance, after necessary expenses, is invested in works of Art, to be distributed free, by lot, among the members or subscribers. With such conditions, remembering the tens of thousands of magazines now taken at the full price, the orders through the Association should tax the best energies of a dozen clerks to enter the names, and half a dozen others to invest the surplus for the benefit of the members. We need scarcely say that we shall take pleasure in attending to the orders of any of our readers for magazines and a certificate of membership.

"We learn with admiration that the far-famed 'Genoa Crucifix,' carved from a single block of ivory, the original cost of which was \$10,000, has been purchased by the Association, for the second annual collection."

From the Buffalo Morning Express.

"Let each individual remember three things: that by his subscription he secures a fund of pleasant and profitable reading, entitles himself to a fair chance in the distribution, and disseminates and encourages good reading and a taste for the beautiful and elevating. How can \$3 be more profitably expended?"



STATUETTE OF PEACE AND ABUNDANCE.

A Group of two Females, executed in Bronze. Peace is represented with agricultural implements, &c., and Abundance with the Horn of Plenty in her lap.

DESCRIPTIVE CATALOGUE.—(Continued.)

- No. 220.—A Tributary to the Juniatta, Pa., 25×30, *Poussett.*
 221.—The Crucifixion, Composition (oval), 12×15. —
 222.—Fancy Head: A portrait in Pastel, 17×20. *Chardin.*
 223.—The Infant Saviour, Composition Ivory, 12×15. —
 224.—View from Mount Orange, N. J., 34×48. *Sommers.*
 Water rocks, with persons fishing, compose the foreground, while beyond are cattle, farm-houses and a beautiful valley, with mountains in the distance.
 225.—The Virgin Mary, Composition Ivory, 12×15. —
 226.—Landscape, with cattle, 23×30. *Lawrence.*
 A group of cattle cooling themselves in a shallow stream—woods in the distance.
 227.—The Pilgrims in Rome, 30×36. *Valiti.*
 A group of weary pilgrims seated on the steps at the gates of the city.
 228.—Harvest Scene, 18×24. *Lawrence.*
 Men and girls reaping and binding wheat.
 229.—Christ Preaching on the Mount, 12×15. —
 In Composition Ivory.
 230.—View in Connecticut, 34×48. *Sommers.*
 Water, foliage and figures in the foreground; beyond are cattle and mountains.
 231.—The Descent from the Cross, after Rebens, 12×15. —
 In Composition Ivory.
 232.—Winter Scene, with Cattle, 18×24. *Lawrence.*
 233.—The Massacre of the Infants, 12×15. —
 In Composition Ivory.
 234.—Scene on the Ohio, 30×38. *Hartwick.*
 A stream of water.—A Factory; trees, rocks, &c.



THE SPANISH DANCER.

A Bronze Statuette: Represents a beautiful female figure, with flowing drapery, castanets, and bells, attended by a little Cherub with symbols.



THE DANCING GIRLS.

Statuette, in bronze, of a Girl and little Cherub dancing, playing on castanets and horns.



EDITORIAL NOTICES.

From the Daily Tribune.

"The want of an association of this description has long been felt by the people of this Republic. The ultimatum contended for by the organizers of this new Association, is the general and unlimited diffusion of superior literature and *chefs-d'œuvre* of art among a class of our citizens possessing a discriminating and appreciating taste for meritorious productions, but whose limited means preclude them from indulging their mental appetites. With so laudable an object in view, we willingly give our endorsement and mite to the noble efforts of the enterprising gentleman who emanated this scheme for the advancement of Art and Science of an indigenous character."

From the New York Evening Mirror.

"The Association is conducted by gentlemen, whose names are a pledge for its entire integrity; and the object being the development and spread of American Literature and Art, deserves universal patronage. We are not surprised to hear that hundreds of subscribers are pouring in daily, since the extension of subscription time. Our only surprise is, that the hundreds do not swell to thousands, since every subscriber gets his money back certain, in the best literature, and his art-chances *gratis*."

From the Louisville Courier.

"THE COSMOPOLITAN ART ASSOCIATION have received and are constantly receiving large numbers of subscribers from all quarters. We do not wonder at it. Almost every individual is struck by the advantages offered by this Institution. Each member becomes a subscriber to some one of our excellent magazines, and receives it regularly for one year, paying no more than the subscription price, and at the same time stands a chance of drawing some one of the numerous works of art to be distributed. Therefore, it simply amounts to this: if you are taking some magazines, renew your subscriptions with the COSMOPOLITAN ART ASSOCIATION. If you do not take a magazine, then send your name in, by all means, and supply yourself with reading-matter, at the same time helping to disseminate art over our land."



THE SHEPHERD BOY.

A naive and charming Statuette in Bronze, representing a Neapolitan Shepherd Boy practising his Pastorales.

DESCRIPTIVE CATALOGUE.—(Continued.)

- | | |
|--|------------------|
| No. 235.—Scene on the Tyrol. | Wilson. |
| 236.—Recollection of Childhood, 22×30. | Meeker. |
| 237.—View near Hartford, Conn., 33×48. | Merrick. |
| The Connecticut River in the distance. | |
| 238.—The Virgin Mary (fancy head); 22×26. | Le Grand. |
| 239.—Sunset Scene on the Hudson, 29×36. | Sommers. |
| 240.—Water-fall in Switzerland, 40×54. | Le Grand. |
| 241.—View on the Passaic River, 25×30. | Bingham. |
| In the distance. | |
| 242.—Scene on the Ohio, 33×48. | Merrick. |
| An artist is seen sketching the beautiful panorama which stretches out in the distance before him. | |
| 243.—Grecian Landscape, with Figures, 48×58. | Claude Lorraine. |
| Richly ornamented frame. | |
| 244.—Meeker's Rock, Mount Orange, N. J., 33×48. | Merrick. |
| 245.—English Landscape, 24×24, | Hastings. |
| 246.—Fancy-piece, Figures and Landscape, 43×49. | Lorraine. |
| 247.—Mount Hompo Karius, 29×36. | Wilson. |
| A Hungarian scene. | |
| 248.—Italian Landscape, Bay of Naples, 31×47. | Lorraine. |
| 249.—Composition, Figures and Landscape, 39×47. | Jaunay. |
| 250.—The Hunter's Rendezvous, 29×30. | Merrick. |
| A scene in Sullivan County, N. Y. | |



EQUESTRIAN STATUETTE OF LOUIS XIV.

Executed in bronze, at Paris.

EQUESTRIAN STATUETTE OF THE QUEEN OF
LOUIS XIV.

Executed in bronze.

DESCRIPTIVE CATALOGUE.—(Continued.)

- No. 300.—Grecian Landscape, 48×58. *Claude.*
- 301.—A Group of Peasants, 21×28. *Le Brum*
The daughter is going at service to the city. Is receiving a brother's blessing.
- 302.—Fancy-piece and Landscape (oval), 43×49. *Lorraine.*
- 303.—The Fortune Teller, 21×28. *Le Brum.*
A young couple have visited a fortune-teller in her hut to have their fortune told.
- 304.—Figures and Landscape (oval), 53×47 *Tannay.*
- 305.—Only a Penny, 21×28. *Le Brum.*
Two young maidens giving alms.
- 306.—*Mount Pausilippe, Italy*, 31×47. *Claude Lorraine.*
- 307.—The Village Bride. 21×28. *Le Brum.*
A large group. The bride is receiving her portion.
- 308.—The Young Orphan, 21×28. *Le Brum.*
The cottagers are offering a home and protection.
- 309.—The Happy Mother, 21×28. *Le Brum.*
A family group. The mother is surrounded by a large family of children, caressing them. The father has just returned from the hunt.
- 310.—The Cottager's Holiday, 21×28. *Le Brum.*
- 311.—Highland Hunters, 21×28. *Le Brum.*
A group preparing for the hunt. Mountains, hamlets, herds, &c.
- 312.—The Paraletic Stroke, 21×28. *Le Brum.*



THE WOOD NYMPH.

A Statuette executed in bronze, represents a nude Female, with a nest of young birds.



THE WATER NYMPH.

A Statuette in bronze, representing a nude Female sitting on a rock, with a shell containing water in her right hand.

DESCRIPTIVE CATALOGUE.—(Continued.)

No. 313.—The Poacher's Arrest, 21×28. *Le Brum.*

His wife and children are beseeching the nobleman to pardon him.

314.—Composition Landscape. *Griswold.*

315.—Composition Landscape, 42×60. *Colman.*

Rocks and foliage form the foreground. A beautiful sheet of water in the middle distance, on the banks of which are a number of equestrian figures, cattle, and mountains in the distance; above which the sun is just rising.

NOTE.—A number of other Works in the Collection for distribution were not received in time for description in this Catalogue.

FROM GOV. P. F. CAUSEY, OF DELAWARE.

In accepting the honor conferred as Honorary Member of the Association, it gives me pleasure to express the great regard and zealous feelings I entertain for the promotion of American Art and the advancement of American Artists. In all our boasted progress we cannot notice a corresponding improvement in the Arts. We want our artistic talent developed in this country, not Italicised, before it is admitted as a standard for emulation. Hoping that the efforts of the Association may be crowned with cheering success,

I remain, your obedient servant,

P. F. CAUSEY.

FROM GOV. W. W. HOPPIN, OF RHODE ISLAND.

I have the pleasure to acknowledge the receipt of your favor, informing me of my having been chosen an Honorary Member of the Cosmopolitan Art Association. Be so kind as to present my thanks for this distinguished token of regard, and of my hearty acceptance of the honor conferred. The advancement of American Art, and the encouragement of American Artists, is indeed a noble cause, and should command the approbation and patronage of every enlightened and true-hearted American citizen.

Very truly, &c.,

W. W. HOPPIN.



STATUETTE IN BRONZE.

This charming little piece represents Cupid taking an arrow from his quiver.



THE FATAL LOVE-SHOT.

Cupid represented, in bronze statuette, in the act of shooting an arrow.

INDUCEMENTS TO GET UP CLUBS.

ANY person remitting TEN SUBSCRIPTIONS (\$30) to the Actuary, accompanied with the name and address of each Subscriber written in full, will receive ONE SHARE for himself, and the Certificate of Membership for the ELEVEN will be forwarded to him by return of mail. A man may multiply his shares in this way without laying out ONE CENT OF MONEY—as each additional ten subscriptions will entitle him to an *additional ticket* in the Distribution, together with the Magazine.

Those who feel an interest in the accomplishment of the patriotic purpose of the ASSOCIATION, its efforts in behalf of Art, &c., are respectfully requested to **exert their influence** to increase the List of Members, and induce their friends to subscribe.

HONORARY SECRETARIES

Are already appointed to transact the business of the ASSOCIATION in many Cities and Towns; they will receive and forward Subscriptions, and receive and deliver Paintings, to Members in their Districts.

NOTICE.

The Committee of Management of the COSMOPOLITAN ART ASSOCIATION, being desirous of extending the benefit of the Institution to every portion of the United States, wish to appoint some responsible persons as Honorary Secretaries in Cities and Towns where none are already appointed.

CANADA SUBSCRIBERS

In subscribing, will please remit 36 cents extra in postage stamps or silver, to prepay postage on the Magazine for one year.

* * For full description of the various Magazines furnished by this Association, see the Publisher's Advertisements on the following pages.



PORTRAIT OF PESENTI.

The above Engraving is a correct Likeness of the Monk, Pesenti, of the Convent of St. Nicholas, Genoa, Italy, Sculptor of the Ivory Crucifix.

THE GENOA CRUCIFIX.

Among the numerous and well-written eulogies that the Statue of the Crucifix has called forth, the following beautiful Poem is selected:

LINES, SUGGESTED ON SEEING THE IVORY STATUE OF CHRIST.

BY A ST. LOUISIAN.

The loveliness and majesty of death!
That head bow'd down; that face of heavenly mould;
Those calm, sweet lips—which the departing breath
Seems to have left so beautifully cold!
Go, gaze upon that statue, and behold!
Go! it will shed an influence on the heart,
That may preserve it from the blight of crime;
A virtuous impulse to its chords impart—
A feeling of the holy and sublime,
That happily may glow throughout all coming time.

Gaze on it; and remember how he wept.
O'er the doom'd city, festering 'neath the dread
Pest-cloud of sin—where martyr'd prophets slept;
Where the pure blood of innocence was shed,
And rested like a curse upon her head.
He stands on Olivet—before him rise
Wall, tower, and temple, glittering in the sun—
The tears are beaming in his pitying eyes,
Jerusalem! Thy day of grace had run,
And thou wert lost, indeed, forsaken and undone.

Yea, gaze upon it, and recall the hour,
In the sad garden, where his tortured soul
Writhed in dire agony beneath the power
Of the world's woes; and drops of blood did roll
From his blest brows; and justice urged the howl
Of vengeance to his lips; and he did pray:
"Father, if possible, Oh! let me shun
This bitter cup!" Then hear him meekly say,
Like an obedient, patient, suffering son: [done!]
"Let not my will, but thine, Oh righteous God be

Look on that statue! calm and placid now,
And all the features—the great work is o'er,
They were not so when on his sacred brow
The crown of thorns was press'd, and the red gore
Came rushing from the rugged nails that tore
His tender feet, and from his wounded side;— [fell
When earth shook—graves yawned—bolts of thunder
To rend the temple, and the sun did hide
His face in darkness. Who, oh, who can tell
Their agony in that last conflict with the pains of hell.

The Magazines.

The wide-spread fame of the following Periodicals, which are furnished to the subscribers of this Association, renders it needless to say anything in their praise, as it is conceded that, as literary organs, they are far in advance of any others in the world.

AMERICAN AND ORIGINAL.

THE KNICKERBOCKER MAGAZINE.

EDITED BY LOUIS GAYLORD CLARK.

The Number for January, 1856, begins the FORTY-SEVENTH VOLUME of the KNICKERBOCKER MAGAZINE.

Since the price of subscription has been reduced from FIVE to THREE DOLLARS a year, the circulation of the KNICKERBOCKER has been increased more than five to one. In many places, ten are sold where there was but one before, and through the year past it has been steadily increasing. It is now offered as cheap as any of the Magazines, all things considered. Instead of making new and prodigious promises, we submit a few extracts from notices of late numbers, which we might extend to a number of pages.

OPINIONS OF THE PRESS.

Those familiar with the Editor's monthly "Gossip" with his readers, have doubtless, with ourselves, admired the perennial source of its pleasant wit and joyfulness. In this number "The Gossip" holds on its way like some fair rivulet glancing and dancing in the sunshine of a May morning. We used to wonder how Mr. Clark held out, expecting he must certainly "snow brown" in the coming number; but this number gives no sign of exhaustion.—*National Intelligencer, Washington.*

No one ever rose from the perusal of the KNICKERBOCKER a disappointed reader. Whatever may have been his anticipations, they have always been rewarded. When he took up a new number, he felt sure of a literary treat; it was no mere showy repast he was invited to. Did he seek the grave or didactic essay, the touching story, poetic gems, or the humorous tale, he was always sure of finding the object of his search. And then, besides, there was the "Gossip" of Old "KNICK," always looked to with eagerness, never put down except with regret that there were not more pages of inimitable random—the *Knicker-nacks* of that repast.—*Courier, Natchez, Miss*

All know that this periodical is one of the greatest favorites among the reading community, and how eagerly its coming is looked for. There is an originality about it that is perfectly captivating.—*Warren Journal, Belvidere, N. J.*

KNICK is himself, and nobody else, a living fact, possessing within himself every variety of fresh, choice literature, from the ablest, the wittiest, and most humorous pens of the times.—*Luzerne Union.*

The KNICKERBOCKER has been and will be a fact of its own; a genuine living thing, all the more desirable now that the new crop of magazines, filled with articles pirated from English authors, makes fresh home creations more conspicuous and welcome.—*New York Christian Enquirer.*

We always receive the KNICKERBOCKER with a pleasure akin to that we experience when a new eagle, fresh, bright, and sparkling from the mint, strikes our palm. In truth, we admire it not a little—and our admiration is always renewed with each new issue—and we think our sympathy for it will continue while pure gold passes as a representative of faith, financial.—*Montgomery Mail, Ala.*

Pleasant, genial, delightful "Old KNICK!" Thy name is a suggestion of all things delectable; the sight of thy modest, fresh cover, a balm to spiritual sore eyes; a glance within thee, best antidote for the blues. Thou hast given to kindly humor, to piquant delineation, and to side-splitting fun, a "local habitation," without which they might go wandering over the domain of letters, calling now and then where a friendly door opened to them, but refusing to be comforted for the loss of their old dear home.—*Courier, Burlington, Vt.*

It would be difficult to indicate a Magazine so uniform in its excellence as the racy, spicy, antique-modern *Knickerbocker*. The varied medley of its articles is only rivalled by the more intensified medley of its Editor's Table, in which, as in a microcosm, we find reflected all the world of the day.—*New Jersey Free Press, Trenton, N. J.*

Rev. F. W. SHELTON, Author of Letters from Up the River, etc., will be a regular contributor.

The best talent in the country will be enlisted, and no expense or effort spared, to make the KNICKERBOCKER more than ever deserving of the first position among our original American Magazines.

TERMS.—Three Dollars a year, strictly in advance—there will be no deviation from this condition. Specimen numbers will be sent gratis, on application, post-paid.

POSTAGE.—Two cents per number, prepaid at the office where the work is delivered, quarterly in advance.

All remittances and all business communications must be addressed, post-paid, to

SAMUEL HUESTON,

348 BROADWAY, NEW YORK.

N.B.—The above Work is Furnished by the Cosmopolitan Art Association.

N.B. This Work is furnished by the Cosmopolitan Art Association.

LITTELL'S LIVING AGE.

Extracts of Letters from Judge Story, Chancellor Kent, and President Adams.

CAMBRIDGE, April 27, 1844.

I HAVE read the prospectus with great pleasure; and entirely approve the plan. If it can only obtain the public patronage long enough, and large enough, and securely enough, to attain its true ends, it will contribute in an eminent degree to give a healthy tone, not only to our literature but to public opinion. It will enable us to possess, in a moderate compass, a select library of the best productions of the age. It will do more: it will redeem our periodical literature from the reproach of being devoted to light and superficial reading, to transitory speculations, to sickly and ephemeral sentimentalities, and false and extravagant sketches of life and character.

JOSEPH STORY.

NEW YORK, 7th May, 1844.

I APPROVE very much of the plan of the "Living Age;" and if it be conducted with the intelligence, spirit, and taste, that the prospectus indicates (of which I have no reason to doubt), it will be one of the most instructive and popular periodicals of the day.

JAMES KENT.

WASHINGTON, 27th Dec., 1845.

OF all the Periodical Journals devoted to literature and science which abound in Europe, and in this country, this has appeared to me the most useful. It contains indeed the exposition only of the current literature of the English language; but this, by its immense extent and comprehension, includes a portraiture of the human mind in the utmost expansion of the present age.

J. Q. ADAMS.

This work is made up of the elaborate and stately essays of the 'Edinburgh,' 'Quarterly,' and other Reviews; and 'Blackwood's' noble criticisms on Poetry, his keen political Commentaries, highly wrought Tales, and vivid descriptions of rural and mountain Scenery; and the contributions to Literature, History, and Common Life, by the sagacious 'Spectator,' the sparkling 'Examiner,' the judicious 'Athenæum,' the busy and industrious 'Literary Gazette,' the sensible and comprehensive 'Britannia,' the sober and respectable 'Christian Observer;' these are intermixed with the Military and Naval reminiscences of the 'United Service,' and with the best articles of the 'Dublin University,' 'New Monthly,' 'Fraser's,' 'Tait's,' 'Ainsworth's,' 'Hood's,' and 'Sporting Magazine's,' and of 'Chambers' admirable 'Journal.' We do not consider it beneath our dignity to borrow wit and wisdom from 'Punch;' and, when we think it good enough, make use of the thunder of 'The Times.' We shall increase our variety by importations from the Continent of Europe, and from the new growth of the British Colonies.

Published every *Saturday*. Price 12½ Cents a number, or Six Dollars a year in advance. SENT FREE OF POSTAGE.

The SECOND SERIES began with April, 1853. It makes four large volumes a year.

COMPLETE SETS of the FIRST SERIES, in thirty-six volumes, handsomely bound, packed in neat boxes, and delivered in all the principal cities, free of expense of freight, are for sale at seventy-two dollars.

ANY VOLUME may be had separately, at two dollars, bound, or a dollar and a half in numbers.

ANY NUMBER may be had for twelve and a half cents, and it may be worth while for subscribers or purchasers to complete any broken volume, they may have, and thus greatly enhance their value.

LITTELL, SON, & Co., BOSTON.

THE PANORAMA OF LIFE AND LITERATURE.

Published Monthly at the Office of the Living Age, Boston.

IT BEGAN JULY, 1855.

EVERY number of this work contains articles of leading interest; grave and earnest yet not heavy; popular, and yet of abiding value. To these are added, in profuse abundance and great variety, Tales, Poetry, Voyages, Travels, and whatever—within the bounds of sound taste and good principles—may be included under the large head of Light Reading. But mere light reading soon becomes wearisome, unless there breathe from it spirit and heart,—life and soul.

We promise a Magazine that shall be more and better than mere amusement: a Book suited to the leisure of the old and wise,—and yet abundantly attractive to the young and ardent. It will freely provide for the Imagination, as well as for the Reason and Memory.

For *Three Dollars a Year*, received at the office of publication, the work will be sent free of postage to any post-office in the United States.

Two Copies, Five Dollars a year—*Five Copies*, Ten Dollars a year. Clubs to pay their own postage.

LITTELL, SON, & Co., BOSTON.

N.B. The following Works are furnished by the Cosmopolitan Art Association.

BRITISH PERIODICALS,

Reprinted from ADVANCED SHEETS, received from the English Publishers, by which EARLY COPIES OF EACH WORK are at all times positively secured.

LEONARD SCOTT & CO.,

NEW YORK,

CONTINUE TO RE-PUBLISH THE FOLLOWING BRITISH PERIODICALS, VIZ.:

1. THE LONDON QUARTERLY REVIEW (Conservative).
2. THE EDINBURGH REVIEW (Whig).
3. THE NORTH BRITISH REVIEW (Free Church).
4. THE WESTMINSTER REVIEW (Liberal).
5. BLACKWOOD'S EDINBURGH MAGAZINE (Tory).

The present critical state of European affairs will render these publications unusually interesting during the forthcoming year. They will occupy a middle ground between the hastily-written news items, crude speculations, and flying rumors of the daily Journal, and the ponderous tome of the future historian, written after the living interest and excitement of the great political events of the time shall have passed away. It is to these Periodicals that readers must look for the only really intelligible and reliable history of current events, and as such, in addition to their well-established literary, scientific, and theological character, we urge them upon the consideration of the reading public.

Arrangements are now permanently made for the receipt of early sheets from the British Publishers, by which we are enabled to place ALL our Reprints in the hands of Subscribers about as soon as they could be furnished with the foreign copies. Although this involves a very large outlay on our part, we shall continue to furnish the periodicals at the same low rates as heretofore, viz.:

THREE DOLLARS a year for each Publication. The postage on 'Blackwood' is TWENTY-FOUR CENTS a year. On any one of the Reviews it is but FOURTEEN CENTS a year.

LEONARD SCOTT & Co., Publishers,
54 GOLD STREET, NEW YORK.

N.B.—Regular Monthly Communications are made in 'Blackwood' from the Crimea and the Baltic, by its most brilliant contributors.

Editorial Notice.—Cosmopolitan Art Association.

PICTURE-WINDOWS.—By Richard Storrs Willis.

A room with pictures in it, and a room without pictures, differ by nearly as much as a room with windows and a room without windows. Nothing, we think, is more melancholy, particularly to a person who has to pass much time in his room, than blank walls, with nothing on them: for pictures are loop-holes of escape to the soul, leading it to other scenes and other spheres. It is such an inexpressible relief, to a person engaged in writing, or even reading, on looking up, not to have his line of vision chopped squarely off by an odious white wall, but to find his soul escaping, as it were, through the frame of an exquisite picture, to other beautiful, and perhaps Idyllic scenes, where the fancy for a moment may revel, refreshed and delighted. Is it winter in your world? perhaps it is summer in the picture-world: what a charming momentary change and contrast! And thus pictures are consolers of loneliness; they are a sweet flattery to the soul; they are a relief to the jaded mind; they are windows to the imprisoned thought; they are books; they are histories and sermons—which we can read without the trouble of turning over the leaves.

We have been led to these thoughts by that novel and most promising art-enterprise the *Cosmopolitan Art and Literary Association* (of which the Actuary is the well-known gentleman and lover of Art, C. L. Derby, Esq.), whose object is to distribute pictures among Subscribers of the Association. Subscribers are sure of an immediate return of their money by this ingenious investment, while they have also the future possibility of receiving one of these *Art-windows*, to set into their walls. Added to this, they will be lending aid to artists of all kinds, and to the interests of general literature; which all are motives enough, surely to induce any one to subscribe.

From New York Evening Mirror.

Throughout the country there are hundreds of thousands of persons who purchase or subscribe for the leading home and foreign magazines, at bookstores, all of whom, by joining this new Association, will not only receive their literature for the same money as before, but will be, in addition, equal and free participants in a rare Art-work distribution, *receiving the art-chances for nothing*. What these chances are worth may be judged when we say that three items in the Art-Gallery to be distributed are Powers' famous Busts of Washington and Franklin, and the wonderful Genoa Crucifix.

From M'Makin's American Courier, Philadelphia.

A very bold, spirited, and liberal institution, for the purpose of popularizing art and literature to a greater extent than has yet been attempted. We earnestly invite to the enterprise the attention of our tens of thousands of readers in the South and West; yea! in the North and East also; and we believe there are very few who become acquainted with its peculiar advantages, but will avail themselves of its provisions.

N.B. This Work is furnished by the Cosmopolitan Art Association.

GRAHAM'S AMERICAN MONTHLY MAGAZINE.

ESTABLISHED IN 1827.

DEVOTED TO LITERATURE, ART, AND FASHION.

1856.

THE New Volumes, commencing with the January Number, 1856, will contain OVER TWELVE HUNDRED PAGES of the choicest reading matter, STEEL and WOOD ENGRAVINGS, and MUSIC.

"Graham" is a Family Magazine, with matter to please the grave and the gay, the young and the old; and while everything relating to Fashion, and purely feminine in its nature, is fully equal to that published in any other periodical—the Literature is of a higher character, and better suited to all members of the Family. This Magazine is, and has been, within the scope of its design, the exponent of a pure, healthy, and elevated literature; in proof of which we refer to the past and more especially to the present year.

The coming volume, on account of the engagements made with literary celebrities, and the superior facilities at our control, will, while in other respects unchanged, excel in the beauty and variety of its contents all former issues.

The following are the names of some of those whose contributions have appeared in "Graham" during the present year.

WILLIAM CULLEN BRYANT,
JAMES RUSSELL LOWELL,
J. T. HEADLEY,
T. BUCHANAN READ,
WILLIAM DOWE,
RUFUS W. GRISWOLD,
E. P. WHIPPLE,
W. GILMORE SIMMS,
H. W. HERBERT,
R. H. STODDARD,
PARK BENJAMIN,
PAUL H. HAYNE.

J. M. CHURCH,
J. BELCHER, D.D.,
W. H. FURNESS, D.D.,
WILLIAM ALEXANDER,
ERASTUS W. ELLSWORTH,
ELIZABETH OAKES SMITH,
ALICE CARY,
ELLEN LOUISE CHANDLER,
JULIA C. R. DORR,
CAROLINE CHESEBRO'
ELLA RODMAN,

MRS. E. L. CUSHING,
E. ANNA LEWIS,
MARY A. DENISON,
MARION HARLAND,
"ROSA,"
CAROLINE F. ORNE,
CELIA M. BURR,
ANNE T. WILBUR,
BELLE BUSH,
MRS. E. J. EAMES,
E. L. KILBURN.

Each number of the coming volume will contain a SPLENDID STEEL ENGRAVING; A PLATE OF THE PARIS FASHIONS, on Steel, elegantly colored; one or more articles richly illustrated with WOOD ENGRAVINGS; MISCELLANEOUS PROSE AND POETRY; an EDITOR'S TABLE; REVIEWS OF NEW BOOKS; MONTHLY SUMMARY OF CURRENT EVENTS; HINTS ON FASHION AND FASHIONABLE INTELLIGENCE FOR THE MONTH; PATTERNS FOR NEEDLE-WORK, and NEW MUSIC.

THE STEEL ENGRAVINGS

will embrace finely-executed portraits of the celebrated lady-writers of the day, interspersed with a variety of other subjects, such as we think will prove acceptable to the general reader.

THE FASHION PLATES

are engraved on Steel, after the latest Paris Fashions, giving out and in-door costumes for the month in which they appear. They have been pronounced superior to those published in any other American Periodical.

THE LITERARY MATTER

will consist of Historical, Biographical, and Literary Essays, Sketches of Travel, Fine Arts, Novels, Tales, Romances, &c. The Novels and Romances of "Graham" (of which from two to five will appear in every issue) are universally acknowledged to excel in beauty and interest any other published in America.

THE EDITOR'S TABLE

is made up of Humorous Sketches and Anecdotes, Foreign and Domestic Gossip, and Literary and other chit-chat.

THE MONTHLY SUMMARY OF CURRENT EVENTS

gives a condensed account of the principal events, which have taken place in the World, during the preceding month.

THE REVIEWS OF NEW BOOKS

are from the pen of E. P. Whipple, who, as a critic and reviewer, stands unrivalled.

THE FASHION

article presents, each month, a correct and comprehensive account of the new styles of Dresses, Bonnets, Mantillas, Shawls, Embroideries, and every thing relating to Fashion, of interest to ladies.

THE NEEDLE-WORK PATTERNS

for Collars, Undersleeves, Caps, Berthas, Skirts, Embroideries for Handkerchiefs, and general Needlework, are numerous and beautifully designed.

NEW MUSIC.

A new piece will be given every month. These alone, at a Music-store, would cost more than a year's subscription.

TERMS.—One Copy, one year, in advance, \$3; Two Copies, \$5; Five Copies (and one to the Agent or getter-up of the Club), \$10. For \$6 One Copy will be sent Three Years. Additions to Clubs can be made at the same rate as Club sent. All subscriptions not paid in advance, \$4.

ABRAHAM H. SEE,

No. 106, CHESTNUT STREET, PHILADELPHIA.

N.B.—This Work is furnished by the Cosmopolitan Art Association.

STILL GREATER ATTRACTIONS!

GODEY'S LADY'S BOOK for 1856.

FIFTY-SECOND VOLUME! THE PIONEER MAGAZINE!

Especially Devoted to the Wants of the Ladies of America.

Where this Magazine is taken in a house, no other is wanted, as it comprises all that could be obtained by taking three other Magazines.

NEW FEATURES FOR 1856.

A new and very interesting story will be commenced in January, by MARION HARLAND, author of "ALONE," and "HIDDEN PATH," two novels that have created an immense sensation in the literary world. Also,

Miss VIRGINIA F. TOWNSEND will commence, in the February number, a Novelette, which we know will strongly interest the readers of the "Book."

Stories by an English Authoress.

How to make Wax Flowers and Fruits—With engravings.

The Nurse and the Nursery.

How to make a Bonnet.

Troubles of an English Housekeeper.

The Art of Sketching Flowers from Nature—With engravings. To be copied by the learner on paper to be colored.

Maternal Counsels to a Daughter—Designed to aid her in the care of her health, the improvement of her mind, and the cultivation of her heart.

New style of Illuminating Windows and Lamp Shades, with engravings.

Poetry and History of Finger Rings, illustrated; Shells for the Ladies, and where they come from, with engravings.

Modelling in Leather.

This is only giving an idea of our intentions for 1856. New designs of interest to the ladies are springing up

every day; we shall avail ourselves of everything that can interest them. In fact, "GODEY'S LADY'S BOOK," will possess the interest of any other three Magazines.

In addition to the above will be continued in each Number—

Godey's splendid Steel engravings.

One hundred pages of reading.

Godey's challenge Fashion Plates. In this, as in every other department, we defy rivalry or imitation.

Embroidery patterns. Any quantity of them are given monthly.

Model Cottages.

Dress making, with diagrams to cut by.

Dress Patterns—Infants' and Childrens' Dresses—All kind of Crotchet and Netting Work—Cloaks, Mantelets, Talmas, Collars, Chemisettes, Under-Sleeves, Bonnets, Window Curtains, Broderie Anglaise Slippers, Caps, Cloaks, Evening Dresses, Fancy Articles, Head Dresses, Hair Dressing, Robes for Night and Morning, Carriage Dresses, Bridal Dresses, Wreaths, Mantillas, Walking Dresses, Riding Habits, Boy's Clothing, Capes and Cloaks of Fur, in season. Crotchet and Netting Work, printed in colors.

DRAWING LESSONS FOR YOUTH—1000 DESIGNS. Music, \$3 worth is given every year. The Nurse and the Nursery, with full instructions. Godey's invaluable Recipes upon every subject.

We would advise all who intend to subscribe, to send in their orders soon; for if we do not make duplicate stereotype plates, it will be difficult to supply the demand. We expect our list for 1856 will reach 100,000 copies. The best plan of subscribing is to send your money direct to the Publisher. Those who send large amounts had better send drafts, but notes will answer, if drafts cannot be procured. Letters had better be registered—it only costs five cents extra, and their safe reception is insured.

TERMS, CASH IN ADVANCE.

One copy one year, \$3. Two copies one year, \$5. Three copies one year, \$6. Five copies one year, and an extra copy to the person sending the club, making six copies, \$10. Eight copies one year, and an extra copy to the person sending the club, making nine copies, \$15. Eleven copies one year, and an extra copy to the person sending the club, making twelve copies, \$20.

The above terms cannot be deviated from, no matter how many are ordered.

Godey's Lady's Book and Harpers' Magazine, both, one year, for \$4 50.

Godey's Lady's Book and Arthur's Home Magazine, both, one year, for \$3 50.

The money must be all sent at one time for any of the clubs.

Additions of one or more to clubs are received at club prices.

A Specimen, or Specimens, will be sent direct to any Postmaster making the request.

We can always supply back numbers for the year, as the work is stereotyped.

Subscribers in the British Provinces,

Who send for clubs, must remit 36 cents extra, on every subscriber, to pay the American postage to the line.

Address,

L. A. GODEY,
No. 113 CHESTNUT ST., PHILADELPHIA.